CANADIAN MOVING PICTURE

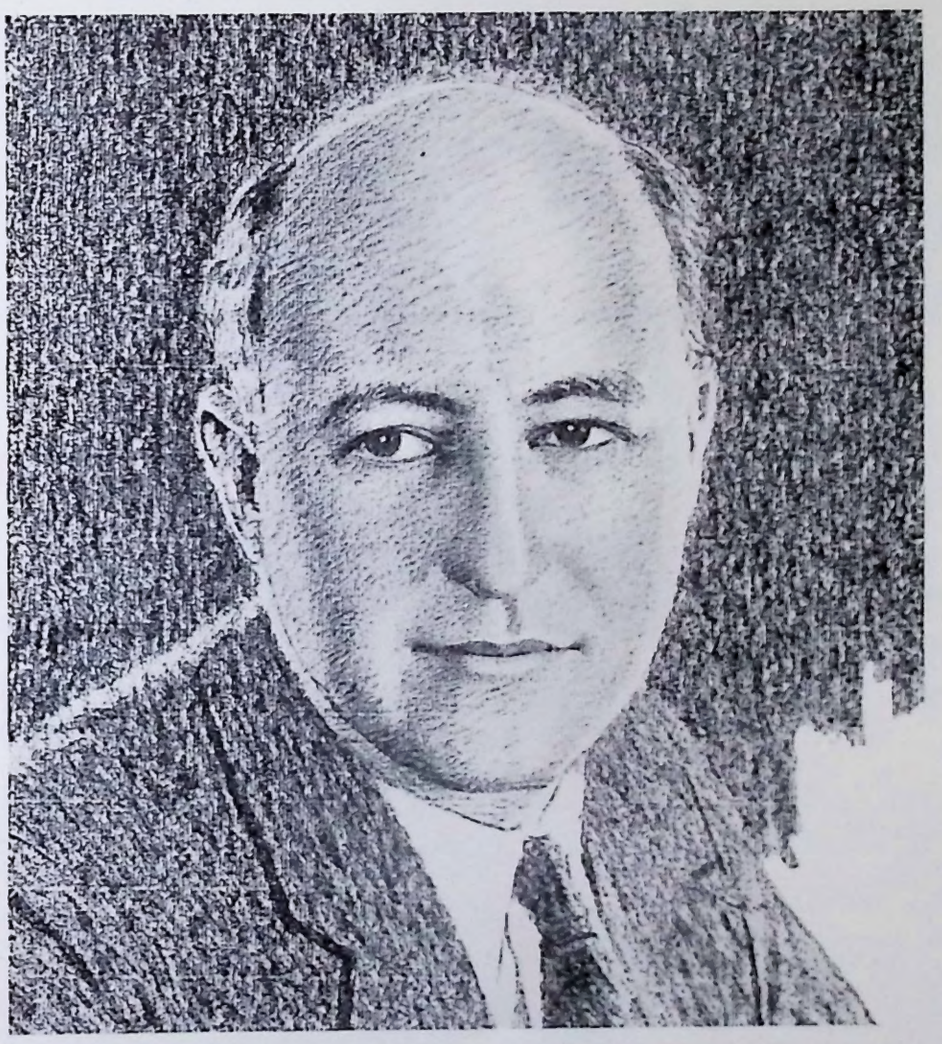
Digest

RAY LEWIS
EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

THIRTY-SIXTH YEAR OF PUBLICATION 1915-51

Vol. 43, No. 31 TORONTO, CANADA November 10, 1951

Happy Birthday to You

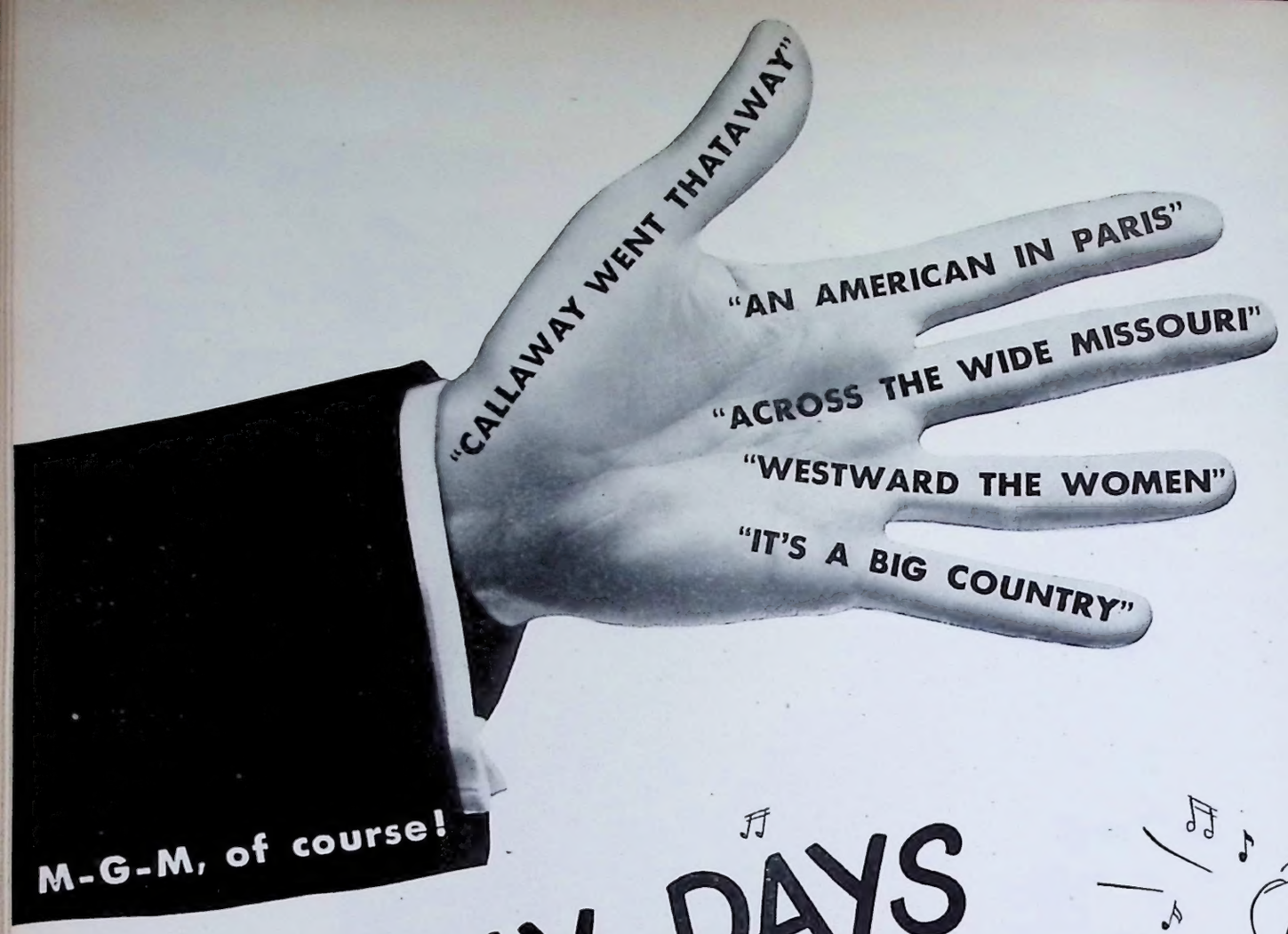


CECIL B. deMille, (1881) son of Henry Churchill deMille (1853-1893). DeMille Sr. was an American playwright and collaborator with David Belasco. He was the father of William Churchill deMille (1878) playwright, and of Cecil Blount deMille, who as president of the Cecil B. deMille Productions, Inc. produced The Ten Commandments, The King Of Kings. The Crusades, The Plainsmen, etc., and in 1951, released Samson and Delilah, following years of preparation for this spectacular Biblical story. He has just completed, The Greatest Show on Earth, a circus-story, starring Betty Hutton. For as long as I can remember, his pictures have been distributed by Paramount Pictures.

His contributions to The Screen have made his name world-famous, and box-office, and you will admit, that from luxurious bath-tub scenes to The Ten Commandments, from The Ten Commandments to The King Of Kings, The Signs Of The Cross, The Crusades, Samson and Delilah was a clean sweep toward the Majesty of Spiritual Heights, which made Unbelievers believe, and Believers more firmly entrenched before The Light Which Lighteth The World.

Happy Birthday to you Cecil B. deMille, who having attained your three-score-and-ten in years, you prepare to give to the world, The Greatest Show On Earth. This portrait was drawn in charcoal by the late Joshua Smith, R.B.A.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE - TORONTO



"PALMY DAYS ARE HERE AGAIN"

"AN AMERICAN IN PARIS" *(Tech.)*—National average tops famed "Show Boat" by 15%. Sensational hold-over attraction: 5th week Frisco, Cleveland, New York. And it's just the beginning.

"ACROSS THE WIDE MISSOURI" *(Tech.)* – Outstanding business for a socko Clark Gable offering.

"CALLAWAY WENT THATAWAY"—New York audience preview confirms Coast sneak theatre screenings. Book it now for Christmas-New Years gala engagements. A roaring comedy destined to rock the nation. Something new, daring, different!

200 Women on a Great Adventure!
"WESTWARD THE WOMEN"
NOV. 15th

2 IMPORTANT M-G-M TRADE SHOWS!

A World of Entertainment!
"IT'S A BIG COUNTRY"
NOV. 16th (Except N. Y.-N. J. Nov. 14th)

RAY PRESENTS

THE INDUSTRY is brimming over with happenings all of which make news; and all of which make me wish that I had ninety-nine pages available to report all this news.

Hye Bossin did a good job in the Film Weekly's first edition of a Year Book. Only a journalist and publisher could realize the amount of work which this Year Book involved. The Digest extends its congratulations to Hye, and I am certain, having finished this year-of-work, Hye will the better enjoy the festive season which will soon be with us.

There is something I have been desiring to ask Hye, for quite some time, and that is, why does he advertise that the Canadian Film Weekly is "the leading Motion Picture and Theatre authority in the Dominion" and add an asterisk with "Ask anybody in the world"?

The Canadian Moving Picture Digest has been in publication since 1915, and is now approaching its thirty-seventh year. The advertisement reads, "Ask anyone in the world," so I asked Ray Lewis, who lives in Canada, before trying to question anyone else in such a vast territory as the world. What do you think Ray Lewis said to me, Hye? She said, "When have I become so dumb in respect to the Canadian Film Industry that you cannot hear my voice?" I did not care to start an argument with her, Hye, you know what they say about women, they're bound to have the last word; but between you and me, isn't the world too large a territory in which to endeavor to secure a corroboration for your statement?

THE Allied States Convention at the Biltmore Hotel, New York, Oct. 31st, fired a barrage of questions at the sales chiefs of seven distributing companies, who were questioned on film rentals, profits, advanced scales, competitive bidding, distribution and theatre profits, print shortages, trade practices, in fact every phase of our business which is related to production, distribution and exhibition, all of which questions had been prepared in advance at several Allied private sessions.

The sales executives' panel was in the spotlight on the second day of the Allied sessions, and represented thereon were William F. Rodgers, MGM; Bob Mochrie, RKO-Radio; William Gehring, 20th Century-Fox; Al Daff and Charles Feldman, Universal; Abe Montague, Columbia; Bernie Kranze, United Artists; and Morey Goldstein, Monogram-Allied. Al Schwalberg, Paramount, recently married to Carmel Myers, was away on his honeymoon; Ben Kalmenson, Warner Bros., was not present.

ACCORDING to reports, the sales-heads listened attentively to questions directed to their field of operation, appeared sympathetic to exhibitors' complaints, but if the statement of O. F. Sullivan of Wichita, Kansas, who told Charles Feldman of Universal, who answered a question, that "Your answer was elusive, but most of the answers have been, this afternoon," is the general opinion of the Allied exhibitors, what could the sales-heads hope to achieve by attending such a meeting which had a prearranged barrage, strategically mapped out?

Nate Yamins, of New England, had this to say concerning increased admission prices for some pictures, "When you juggle your admission scales, you advertise to the public: 'Every time I increase my price, it's a good show; every time I go back to regular admissions, I have a stinker to pass off.' Such a policy, therefore, is dangerous, and will come to hurt the film companies as well as the entire industry."

We know the feeling about upped prices in Canada, exhibitors feel that the public resents an advance in price where the price is fixed and established in a theatre. Some houses have a flexibility in connection with price of admission, such as Art Houses, or theatres not distinctly in the Art House classification, but where special pictures are shown. In some theatres in Canada, where special pictures are presented for one or two days, the exhibitor can increase his admission price without creating any public antagonism, as a matter of fact, the increase over the regular admission helps the box-office and impresses patrons with the fact that the picture is an unusual one.

I HAVE been in theatres where a notice of an advance in the admission for a certain picture created audible audience-protest, but this was due to an increase in price for an earlier picture which did not justify such an increase in price, and irrespective of the so-called Barnum quotation, "one born every minute," I do not believe that the public is "a sucker," as a matter of fact, the only time the public is made a "sucker" is when the public believes it is making a "sucker" out of someone itself, and gets the double-cross.

I do not agree with Mr. Yamins that the public believes that it is going to see a "stinker" when admission prices return to normal after an increase for a certain picture. If this were a fact then about forty weeks in any year the public would be of the opinion it was seeing "stinkers," for there cannot be, in any year which I remember, more than twelve pictures in that year for which prices were increased in their general distribution, if that many, which I doubt.

WE ARE AWARE that theatres endeavor to maintain a standard of quality, but some pictures must be better than others from a public viewpoint, despite the producer and distributors' viewpoint, who judge the pictures by name values of stars, directors, story, technical perfection, etc.

If only the box-office winners were sold to exhibitors, who would absorb the cost of producing the other pictures? How do we know which pictures the public will make winners until we show the public all of our pictures? An exhibitor may argue, why can't producers tell whether the story which they are going to produce will be box-office? For that kind of a smart exhibitor I am certain that every producer would find a highly remunerative job.

You may argue, "Very well, the producer of a motion picture is no different to an artist who paints a picture, a writer of a song or Concerto, an author of a play, or a producer of a play, all being creative believe what they are about to create, what they have created is good, and some still believe in their own production irrespective of critics who say the production is sterile.

But the distributor, you again argue, he knows, for he can view a picture more coldly, since he has not produced it, therefore, why does he sell a picture to the public, through an exhibitor, when he has the proof that this picture lacks public appeal?

First, who knows all the answers for all of the public? We know in our business that certain pictures are said to "die" in one exhibitor's theatre and be a champion box-office attraction in another exhibitor's theatre. This can happen in the same city, in the same town, it can even happen between two exhibitors removed from each other only by a run.

Why does a picture prove box-office with one exhibitor and not the other one? Is it possible that one of these exhibitors is not a showman, and distributors should give him the same label which some exhibitors give to pictures — they should name that exhibitor "a stinker."

(Continued on Page 5)

Toronto and District

BILL PRESS

The public ticket sale for the annual Variety Benefit Show at the Imperial Theatre, Toronto, opened Nov. 12, although the big performance, headlining Betty Hutton, is scheduled for Thursday night, Jan. 10.

Seats on the orchestra floor are $10, and those in the balcony are $7.50 and $5. Proceeds, in aid of Variety Village, are expected to hit $26,000.

The Dufferin Drive-In, Toronto, wound up its 1951 operations on a pleasant note: "Closed for the Season—Thank You for Your Patronage".

Many of the drive-ins merely announced: "Final Show of the Season Tonight."

The International Alliance of Theatrical Stage Employees has tightened up in its attitude toward the employment of non-union operators for showing of 16mm. films of commercial or government type, particularly when screened in theatres.

Union projectionists are to be used for the screening of agricultural pictures at the Royal Winter Fair in Toronto, it has been learned from the Dominion Department of Agriculture.

Newcomers to the Toronto Variety fold have been nominated as follows: Irving Herman, United Artists Corp.; Tom Hoad, General Theatre Supply Co.; Tommy Daly, Maple Leaf Gardens; and Alex Beder, Drive-In Confections.

Manager Ed Hubbard of the Cinema at Hamilton held "Bitter Rice" for a third week. The same picture was doing its fifth week at the Little Elgin in Ottawa.

Bob Lester held "Il Trovatore" for a third week in its Canadian premiere at the Studio Theatre, Toronto.

Frank Vaughan, a welcome new addition to the Board of Directors, Picture Pioneers and vice-president for the current year. This is the first time he has been a Pioneer officer. Our congratulations to him.

Lavender Hill Mob (JARO) was given a special pre-release screening at the penitentiary at Portsmouth, Ont., and the inmates enjoyed the treat, it is reported, except the methods of the screen crooks. The film opened at the Hyland (Odeon) Toronto, last week.

Chain booking reached an ultimate in Toronto when seven Famous Players' neighborhood units combined in playing the Show of the Week commencing Oct. 29, the double being "The Frogmen" and "Mr. Belvedere Rings the Bell." The seven were the Alhambra, Beach, College, Parkdale, Palace, Runnymede and St. Clair.

Bruce McLeod had to pay off $420 in connection with a photo contest at the Fox Theatre, Kitchener, the winner being Miss Marilyn Hobson, who also received a diamond ring prize from Becker's Jewelry Store in a stunt tie-up.

Maritime News

By ALICE L. FAIRWEATHER

At the meeting of the Maritime Motion Picture Pioneers Club held at the Fort Cumberland Hotel, Amherst, N.S., on October 23rd, Mr. R. G. March, Saint John, was re-elected to the office of President. An all-Saint John executive was elected, with A. E. Smith assuming the duties of Vice-President and Leslie Sprague taking office as Secretary. Six new members were added — L. G. Babineau, Chatham, N.B.; Bertram R. Girouard, Amherst, N.S.; Nathan Green and Louis Green (Green and Weiner) Glace Bay; Harry Adkins, Richibucto, N.B.; and Maurice Ellman, Saint John. N.B.

A minute's silence in memory of John Andrea of Sydney was observed—included also were George N. Fielding, Kentville, N.S. and Percy R. Fielding, Barrington Passage, N.S., who although not members nevertheless have been members of the Motion Picture Industry since childhood.

A buffet luncheon was served by Dominion Sound Equipments Limited and a Cocktail Party by General Theatre Supply Company—Harry Burko of the Montreal Company was present, likewise Mr. L. B. Pearson, the Dominion Sound's representative from its Montreal office.

This meeting was held in conjunction with the annual meeting of the Maritime Allied Exhibitors which also opened in Amherst the same evening. Mayor A. J. Mason of Springhill was elected president of this group. Other officers re-elected were: secretary, George Walters, Charlottetown; treasurer, Patrick Dwyer, Halifax, N.S.; vice-president for Nova Scotia, Fred Gregor, New Waterford; for New Brunswick, F. Gordon Spencer, Saint John; for Prince Edward Island, Harold Gaudet, Summerside.

During their business meeting the members unanimously passed a resolution offering their personal assistance and use of their theatres to further the civil defence program in all municipalities, towns and cities.

THE CANADIAN MOVING PICTURE DIGEST
Entered as Second Class Matter
RAY LEWIS
Editor-in-Chief
Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED
21 Dundas Square - Toronto
Telephone: WAverley 8696
Cable: Raydigest
Established 1915. Publication weekly.
Subscription: $5.00 yearly
— Correspondents —
A. L. FAIRWEATHER ..... Saint John, N.B.
J. J. CONKLIN ..... Winnipeg, Man.
BRUCE PEACOCK ..... Regina, Sask.
JACK DROY ..... Vancouver, B.C.
WILL McLAUGHLIN ..... Ottawa, Ont.
BILL PRESS ..... Toronto, Ont.

VANCOUVER NEWS

JACK DROY

Wally Hamilton, manager of Trans-Canada Films, has left for Europe and will visit London, Paris, Berlin, Rome, Athens, Ankara, Tripoli in North Africa, as well as Beyrouth in the troubled Near East. He will interview residents of the American Northwest who are living abroad and film articles for TV-station KING of Seattle for "The World Today" series.

William Risk, who operates the Bellvale Theatre at Bella Coola in northern B.C., has sold his 300-seat Paradise Theatre at Paradise Valley, Alberta, to John Hawkes, former Lloydminster, Saskatchewan, exhibitor.

Donna Joan Foster, Orpheum Theatre candy-counter girl, was married to Charles Allan Nuyts of Chilliwack, B.C. The wife of Fred Heard, Dominion projectionist, died in her 70th year after a long illness. Ivan Ackery after a ten-day stay in hospital is back at the Orpheum and did not undergo the expected operation. Lois White of Toronto will assist Bea Pentreath, who is now in charge of exploitation for Odeon Circuit succeeding Gordon Munro. Bill Warke, Columbia shipper, is on vacation in California.

RAY PRESENTS

(Continued from Page 3)

I AM looking back to the sessions of the Motion Picture Theatre Owners of America, back in those days of Sydney Cohen, Jimmie Walker, Al Steffes, Al Ritchie, Comerford, Woodhull, Harris, etc. I attended many of those sessions, in Chicago, in Boston, Minneapolis, in New York, etc. There were a few producers and distributors invited, who addressed some of these sessions and presented the producer or distributor's point of view, but I cannot remember any time when in open sessions, a handful of sales executives of a handful of producer-distributors left themselves open to face a barrage of statements, not questions, made by hundreds of exhibitors.

There appears, by reports, to have been some complaints concerning guests who were invited to the sessions, and who did not accept. After what happened to those who did accept, in a three-hour attacking session, those who were obliged to stay away, through circumstances, may be disposed to look on their own absence as somewhat of a blessing.

More has been and can be accomplished in correcting trade practices, which are onerous to either party, in a private session by a few men, than firing a public barrage at a handful of men, placed in the embarrassing postion of trying to be tactful with present and future customers.

Nicholas M. Schenck, president of Loew's Inc., in a brief address to Allied, repeated a statement which has become an adage in our Industry since the Depression Year in which Mr. Schenck said it, "There is nothing wrong with our business which good pictures cannot cure." Mr. Schenck spoke of the great progress which Hollywood has made in picture quality, and that with this abundance of quality pictures, the exhibitors had a responsibility, to see that this product was properly presented, and properly merchandised, "in order," said Mr. Schenck, "that you and we may be assured of our proper returns."

NATE J. BLUMBERG, Universal president, said. "Business is better, pictures are better and most important of all we are working better—we should now face the future, not as individuals but as an industry that well knows how to take care of itself—Allied's commendable position in the development of Compo clearly indicates that you are ready for the new era when we will work together rather than work apart from each other. . . . Let me again say what I declared over two years ago: That everyone who makes a living in this business has the obligation to appoint himself a committee of one to dedicate himself to the proposition that ours is a great business and that he will meet, as a member of this industry, every challenge that comes his way."

Barney Balaban, president of Paramount Pictures, in addressing Allied said, "Each segment of our industry is dependent upon the others. You can't strike at one branch of the industry without hurting the entire structure. And you can't throw dead cats at one branch of this industry without polluting the atmosphere of the entire industry. I am fully reconciled to the fact that differences of opinion between buyers and sellers will always prevail. Within reasonable limitations, this is good. A healthy 'give and take' in bargaining is the life blood of our American economic system. But, beyond that point, we must never forget that we are mutually interdependent. Our industry job has only begun. The first signs of better business do not signal the end of our problems. If we are bold in our thinking we can convert this new trend into an irresistible tide. In times of crisis, economic pressures force us into temporary unity. . . . What we need is a loyal crew in fair weather as well, rowing in unison to advance the progress of our industry."

NED E. DEPINET, president of RKO Pictures, president of Compo, to Allied: "I take great pleasure in availing myself of the first opportunity I've had to express both my warm personal appreciation and that of the Compo executive committee for the yeoman service rendered by many of your regional officers and directors. We could not have asked for better assistance. . . . In the early stages of Compo I often used the expression, 'we must learn to crawl before we can walk, and learn to walk before we can run.' Now I like to feel that we have finally emerged from a crawling position, but I heartily agree that we are still far from accomplishing miracles. I quote many exhibitors in all types of situations, as well as the Hollywood contingent who participated, when I tell you that Movietime USA has been the greatest accomplishment for our own good in the industry's history. May it spark us to even greater effort in a future which, to me, looks very bright—if we just keep on working hard together."

Al Lichtman, Director of Distribution, 20th Century-Fox, in his address to Allied, said:"No one segment of this industry can succeed unless all other segments are successful. I certainly hope that all of your purposes of accomplishment at this meeting will be realized, and trust and hope that you can find a solution to the pesky competitive bidding problem. I also hope that you can bring about an effective arbitration system where your members and others can settle their differences. I am certain that such a tribunal can be healthier for the business than running to the courts of law or the Department of Justice every time that someone feels aggrieved and feels that he is not getting all that he may be entitled to. . . . Any distributor with only an ounce of common sense, short of being an imbecile, realizes that without successful exhibitors there can be no motion picture business. By the same token may I be so bold as to suggest that some exhibitors cease to look upon the distributors as their enemy? Whether we like it or not we are bound together as one 'until death do us part'."

I WISH that I could present the address given by Dore Schary, vice-president of Loew's in charge of production, which he delivered to Allied in session Oct. 31st. Schary pointed out that the problems of the producers were as many and as weighty as the problems which exhibitors had, and he proceeded to show to the exhibitors these problems in their various phases.

Schary stated that producers, during the next twelve months, would invest and expend approximately $300,000,000 in new product. He pointed out that an industry healthy and virile enough to expend such a vast sum of money was in need of no quack physicians to feel its pulse and to take its temperature, it showed no evidence of dying, although in the past two years it appeared to be ailing. Today, the patient has quite recovered, showing a stability and vitality which presaged a long, long life.

SCHARY said the universal question was, "Why does Hollywood make bad pictures?" He pointed out that the MGM studio must make forty pictures a year, every one different, each production "a new business representing an investment of from hundreds of thousands of dollars to $5,000,000 or $7,000,000, and each picture goes through 118 departments."

The producer must gamble on what the public will want to see, frequently, said Schary, the producer must even gamble against the advice of friends and associates. Schary said he was told audiences did not want Battleground, that they were tired of war pictures, there was King Solomon's Mines, he was told that the public would classify it as a travelogue, an-

(Continued on Page 6)

RAY PRESENTS

(Continued from Page 5)

other African safari film. There was The Great Caruso, he was told that was opera and nobody wanted opera. Show Boat, he was told it had been done twice, and that the songs were old. "But," said Schary, "every one of these pictures was successful."

SCHARY expressed faith in the industry and intimated that exhibitors should not sell their patrons short, to have faith in their audiences, to sell wisely, and to continually reach out in a test of their faith in a picture, and they will find that such a faith in a picture, and an audience, will never let them down.

I have read the glowing reviews of Don Juan in Hell, which will be presented at Massey Hall on Nov. 12 and 14, by Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead, with a top at $4.00 admission. There are three motion picture stars in this quartet of players, and of Hardwicke, Brooks Atkinson in the New York Times states, "Playing the part of an amiable stuffy Englishman, Mr. Hardwicke is enormously exhilarating"; of Charles Laughton, who reads and plays the Devil, the reviewer has this to say, "In the part of the genial, discursive Devil, Mr. Laughton is perfect." "As Don Juan, Mr. Boyer gives a performance to which the word 'great' can be applied judiciously—when Mr. Boyer plunges into the climactic speeches, the illusion of Don Juan in Hell is electrifying."

THESE reviews do not represent the opinion of New York critics only, the same degree of appreciation has come from the West and Middle West, and not only the critics have applauded, but the box-office has registered hundreds of thousands of dollars from an appreciative public.

What do we in Motion Pictures do with such names and their artistic ability? What we fail to do is the answer to the question, why do good pictures die at the box-office? For no other reason than our lack of ability to sell them, and our poisonous attitude toward some stars, our very bad habit of making decisions for the public without giving the public an opportunity to speak for itself.

QUO VADIS SET FOR PREMIERE

CULMINATING a year of almost continuous planning by studio and home office executives, M.G.M. has launched the greatest national and local advertising, publicity and exploitation campaign in its history with "Quo Vadis," slated to have its world premiere at both the Astor and Capitol in New York, followed by six openings in as many Loew out-of-town theatres on Nov. 20.

Editorial color layouts in newspapers on Quo Vadis have been set for 15 towns, heralding it as one of the greatest triumphs in motion pictures. This will be supplemented by special full-page color advertisements in more than a hundred key cities served by The American Weekly, Parade and metropolitan Sunday magazines.

Quo Vadis kits containing exclusive stories and stills for each of the six cities have been sent to the field to marshal in the premieres, as well as special murals for lobby display and elaborate Kodachrome displays. There also will be concentrated radio time near opening dates to give the premieres the pre-opening impetus.

Under arrangements worked out by the MGM exploitation department, Quo Vadis will be given the benefit of additional publicity, advertising and promotion by at least 25 merchandising and manufacturing houses in New York and various parts of the country. Of major importance in this group is the Quality Bakers deal for the use of more than 2,500 24-sheets, hundreds of three sheets and one sheets, plus full pages of newspaper ads in 500 communities employing the title Quo Vadis. Other products tieing up with the Technicolor achievement will provide national magazine advertising to millions of readers.

Dan S. Terrell, head of exploitation, has added two representatives especially for Quo Vadis. They are Lou Weiner, now on a cross country tour, visiting the Loew theatres where the Technicolor film will open, November 20, and Arthur Canton, now concentrating his efforts at the home office before making a swing of cities and towns where the picture will open.

Additionally, too, is the projected tour of Morgan Hudgins, who acted as publicity representative for the picture during its six months filming in Rome. He will leave in a few days on his second tour of approximately 25 cities for talks to school, cultural and other groups. M. L. Simons of the company's home office sales department has already given a similar talk at more than six exhibitor conventions.

Princess Elizabeth Receives Film From Warner Bros.

A specially inscribed 16 mm. print of the motion picture The Neighbor Next Door, a Warner Bros. Technicolor featurette depicting life in Canada, has been presented to Her Royal Highness, Princess Elizabeth, by Harry M., Jack L., and Albert Warner, as a memento of the recent Royal visit to the Dominion. The motion picture shows many of the cities, industries and natural wonders which Princess Elizabeth and her husband, the Duke of Edinburgh, saw in the course of their Canadian tour.

Lavender Hill Mob Opens Hyland-Toronto

The Lavender Hill Mob, which began its third week at the new Fine Arts Theatre October 29th, has played to virtually capacity audiences since its opening. The 468-seat theatre was host to its 25,000th patron on Saturday. It is at present in its 4th week.

The Lavender Hill Mob, a J. Arthur Rank Organization comedy, stars Alec Guinness and Stanley Holloway, and is being released in the United States by Universal-International. Sir Michael Balson was the producer. In Caanda, it is being released by the J. Arthur Rank Distributing Company, and opened last Monday at the Hyland Theatre, Toronto.

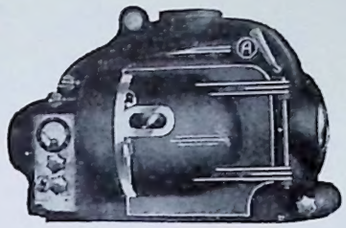
MGM Looking for Young Boy

MGM's New York Talent Office is looking for a talented boy with a prep school background between the ages of 10 to 12; with a personality and sensitivity reminiscent of Freddie Bartholomew at that age. Photos should be sent with self-addressed stamped envelope, for return of photos, to MGM Talent Dept., 1540 Broadway, N.Y.C.

Perkins Electric Installs New Equipment

The Strand Theatre, St. John, N.B., have recently installed the most modern G.B-Kalee Sound System. Perkins Electric Company Limited report that three other theatres are being similarly equipped—these being the Garrick Theatre, Halifax, N.S., Capitol Theatre, Moncton, N.B., and Capitol Theatre, Yarmouth, N.S.

ASHCRAFT LAMPS



. . . always first in lamp development

(EXCLUSIVE CANADIAN DISTRIBUTORS)

The Super C-70 Ashcraft Lamp is made on a new principle in mechanism design and produces a constant, brilliant white light over an extremely wide range.

EVERYTHING For the Theatre

- Northern Electric Sound Systems
- Century Projector Mechanisms
- Ashcraft Lamps
- Starke "CYCLORAMIC" Screen
- Rosskote Lenses
- Golde Stereopticons
- Booth Stools
- Booth Tables
- Film Cabinets
- Theatre Chairs
- Marquee Letters

Sales and Service

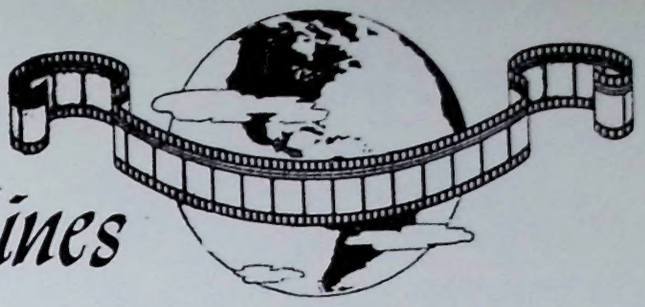
A National Theatre Service

DOMINION SOUND EQUIPMENTS
LIMITED

Head Office:
4040 St. Catherine St. West, Montreal, Que.

Branches at:
Halifax, Saint John, Quebec, Montreal, Ottawa, Toronto, Winnipeg, Regina, Calgary, Edmonton, Vancouver

TRADE *headlines*



Arthur L. Mayer, COMPO's executive Vice-President, proposes shorts to help financing COMPO.

•

On November 12th Toronto will present the following attractions, Don Juan in Hell, with Charles Laughton, Charles Boyer, Sir Cedric Hardwicke, Agnes Moorehead, at Massey Hall. Same date the Canadian National Ballet at Eaton's Auditorium, three days. Same date week beginning November 12th at the Royal Alexandra, The Fledermaus, Metropolitan Opera House Company en-tour in the Howard Dietz-Garson Kanin new English version of the Johann Strauss operetta.

•

Larry Bearg, Western Division Supervisor, Famous Players Canadian Corporation, has just returned from a trip to Vancouver for a session of conferences.

•

Jack Arthur, who attended the Eastern partner-affiliates and executives sessions at the Alpine Inn, Ste. Marguerite, reports keen interest in theatres under his supervision in respect to plans as proposed.

•

Charles Chaplin, Canadian UA sales representative, is Chairman of the motion picture division Red Feather campaign, Toronto.

•

Holdovers in Toronto—A Streetcar Named Desire, Warner Bros., third week Victoria—The Desert Fox, 20th Century Fox, fourth week Odeon-Carlton — Tales of Hoffmann, IFD, fifth week Towne Cinema—Laughter in Paradise, IFD, fifth week International Cinema.

•

Ray Johnson, Chairman Monogram Board, takes up option on 12,500 Monogram shares.

•

Court restrains Republic in first case of its kind, restricting right to televise Roy Rogers for commercial use or sponsorship.

•

Blumberg Pool picks up 29,000 universal common shares from estate of Paul G. Brown, former board member.

•

Will Rogers Memorial Hospital, Saranac Lake, received Warner Bros. Home Office Library.

•

Critics say, "Nothing quite like MGM's An American In Paris has come from Hollywood—a new milestone in film musicals."

CAPITAL STORY

By BILL McLAUGHLIN

The Italian-made Bitter Rice played five weeks to big business in 20th Century's Little Elgin Theatre. It is still going strong, although manager Ernie Warren announced in his theatre ads that the fifth was the final stanza.

The Linden Theatre, on Beechwood Avenue in the East End, is now presenting Photo-Nite. Manager Casey Swedlove started the added attraction last Saturday night with a special local merchant tie-up for extra prizes.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
The Day the Earth Stood Still (20th-Fox) with Michael Rennie and Patricia Neal.

LOEW'S
An American in Paris (MGM(Technicolor with Gene Kelly and Leslie Caron.

UPTOWN
The People Against O'Hara (MGM) with Spencer Tracy and Diana Lynn.

SHEA'S & EGLINTON
Let's Make it Legal (20th-Fox) with Claudette Colbert and MacDonald Carey.

UNIVERSITY & NORTOWN
Love Nest (20th-Fox) with June Haver and William Lundigan.

ODEON-CARLTON
Fourth Week. The Desert Fox (20th-Fox) with James Mason and Cedric Hardwicke.

HYLAND
The Lavender Hill Mob (JARO) with Alec Guinness and Stanley Holloway.

VICTORIA
Third Week. A Streetcar Named Desire (WB) with Vivien Leigh and Marlon Brando.

INTERNATIONAL CINEMA
Fifth Week. Laughter in Paradise (IFD) with Alastair Sim and Joyce Grenfell.

TOWNE CINEMA
Fifth Week. Tales of Hoffman (IFD) Technicolor with Moira Shearer and Robert Helpmann.

DOWNTOWN
Tomorrow is Another Day (WB) and Disc Jockey (Mono.)

MONTREAL

CAPITOL
The Desert Fox (20th-Fox) with James Mason and Cedric Hardwicke.

LOEW'S
Second Week. — Meet Me After the Show (20th-Fox) Technicolor with Betty Grable and Macdonald Carey.

PALACE
No Highway in the Sky (20th-Fox) with James Stewart and Marlene Dietrich.

SNOWDON-OUTREMONT
Second Week. The Golden Horde (E-U) Technicolor with Ann Blyth and David Farrar.

PRINCESS
Jim Thorpe-All American (WB) with Burt Lancaster and Phyllis Thaxter.

ORPHEUM
St. Benny the Dip (UA) and Roadblock (RKO).

IMPERIAL
The Strip (MGM) with Mickey Rooney and Sally Forrest.

AVENUE
Third Week. Bitter Rice (IFD) with Silvana Mangano.

KENT
Cyrano de Bergerac (UA) with Jose Ferrer and Mala Powers.

SYSTEM
Girls on Probation (WB) and Crime by Night (WB).

WINNIPEG

CAPITOL
Second Week. A Place in the Sun (Para.) with Montgomery Clift and Elizabeth Taylor.

GAIETY
Here Comes the Groom (Para.) with Bing Crosby and Jane Wyman.

VALOUR
A Run for your Money (JARO) with Alec Guinness and Donald Houston.

LYCEUM
Fort Worth (WB) Technicolor with Randolph Scott and David Brian.

DOMINION
Never Trust a Gambler (Col.) and Blondie Hits the Jackpot (Col.)

GRAND
Up in Arms RKO) Technicolor and They Got Me Covered (RKO).

MET
Angels in the Outfield (MGM) with Paul Douglas and Janet Leigh.

GARRICK
Mark of the Renegade (E-U) Technicolor with Ricardo Montalban and Cyd Charisse.

VANCOUVER

VOGUE
Second Week. Thunder on the Hill (E-U with Claudette Colbert and Ann Blyth.

CAPITAL
The People Against O'Hara (MGM) with Spencer Tracy and Diana Lynn.

STRAND
Love Nest (20th-Fox) with June Haver and William Lundigan.

ORPHEUM
The Day the Earth Stood Still (20th-Fox) with Michael Rennie and Patricia Neal.

CINEMA
Seven Days to Noon (IFD) with Barry Jones and Olive Sloane.

STUDIO
Third Week. Laughter in Paradise (IFD) with Alastair Sim and Joyce Grenfell.

PLAZA
Pickup (Col.) and Chain of Circumstance (Col.)

CALGARY

CAPITOL
Happy Go Lovely (RKO) Technicolor with David Niven and Vera-Ellen.

PALACE
Fabiola (IFD) and Chain of Circumstance (Col.)

GRAND
The Iron Man (E-U) with Jeff Chandler and Evelyn Keyes.

UPTOWN
The Lavender Hill Mob (JARO) with Alec Guinness and Stanley Holloway.

STRAND
Little Big Horn (Cardinal) and Kentucky Jubilee (Cardinal).

SAINT JOHN

CAPITOL
When Worlds Collide (Para.) Technicolor with Richard Derr and Barbara Rush.

PARAMOUNT
Painting the Clouds with Sunshine (WB) Technicolor with Dennis Morgan and Virginia Mayo.

STRAND
Trigger Jr. (Rep.) and Let's Get Tough (Astral).

A taste of what moviegoers may expect in the future was given the other evening when the realism of three-dimensional films was demonstrated to the Ottawa Science Film Group. Arrangements were made with the National Film Board to have a special screening of Norman McLaren's animated films, which were shown to large groups at the Festival of Britain and the Canadian National Exhibition in Toronto.

George Forhan, Jr., former assistant to manager Henry Marshall at the Regent Theatre and now manager of the Montcalm across the river in Hull, Que., has added an Amateur Night on the stage to his mid-week programs. Famous Players have yet to name a new assistant to Henry Marshall at their Busy Corner theatre.

Gordon Adamson, executive secretary of the Canadian Film Institute and a graduate of the Canadian Institute for Board and Chamber Secretaries, was presented with a Certificate of Merit during the annual meeting and dinner of the Chamber of Commerce in Quebec City.

The Alladin Drive-In Theatre was the first of the ozoners to close for the season as of October 20th. Others are finding attendances away off with the coming of cooler evenings and very shortly the other three Drive-Ins are planning to close shop for this season.

Casey Swedlove, owner and operator of the Linden and Glebe Theatres, had a gang out to see the Rocky Marciano—Joe Louis ring battle on his newly-installed television set at the Miss Carlton. Latter is a drive-in restaurant located on the Prescott Highway and operated by Casey as one of his many local business ventures.

The Eastview Theatre, Montreal Road, staged a monster Saturday morning Hallowe'en Show for the youngsters of the district. Prizes were awarded for the most original and funniest costumes and the main treat was free ice cream bars for all the kids.

This Woman Is Dangerous

Katherine Warren, who recently appeared in Warner Bros.' "Force of Arms," returns to the studio for a role in "This Woman Is Dangerous."

Joan Crawford, Dennis Morgan, David Brian and Mari Aldon star in "This Woman Is Dangerous" under the direction of Felix Feist.

Robert Sisk is producing the picture for Warner Bros.